2024

AP® Spanish Literature and Culture

Sample Student Responses and Scoring Commentary

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Free-Response Question 4

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Question 4: Essay—Text Comparison — 10 points

General Scoring Note

When applying the scoring guidelines, the response does not need to meet every single criterion in a column. You should award the score according to the preponderance of evidence. Literary devices can include rhetorical, stylistic, or structural features of a text.

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Scoring Criteria: Content				
1	**2**	**3**	**4**	**5**
The essay may attempt to address one or both texts but does not discuss the theme.	**The essay discusses the theme in one text; summary or paraphrasing predominates.**	**The essay discusses the theme in both texts; examples are descriptive and not always clear or relevant.**	**The essay compares the theme in both texts; evidence is appropriate but uneven.**	**The essay compares the theme in both texts using relevant evidence.**
• The essay may attempt to address one or both texts, but there is no discussion of the theme.	• The essay may only discuss the theme in one text or minimally address the theme in both texts.	• The essay discusses the theme in both texts with minimal or no comparison.	• The essay compares the theme in both texts; however, the discussion of the theme in one of the texts may be weak.	• The essay compares the theme in both texts.
• The essay lacks relevant examples and may consist of generalizations that are irrelevant to the task.	• The essay may identify one literary device but does not discuss its relevance to the theme.	• The essay discusses literary devices (a minimum of one in one of the texts) and attempts to discuss their relevance to the theme.	• The essay discusses literary devices (a minimum of one in each text) in relation to the development of the theme.	• The essay explains how literary devices (a minimum of one in each text) contribute to the development of the theme.
	• The essay lacks organization. The essay may consist almost entirely of summary and/or paraphrasing. Transitional elements or cohesive devices, if present, are ineffective.	• The essay is not well organized or focused. The essay discusses main points and supports observations with examples; however, erroneous or repetitive statements may weaken the overall quality of the essay, and the examples may not always be clear and relevant. There is limited use of transitional elements or cohesive devices.	• The essay is organized with a coherent structure and a logical grouping and progression of ideas. The explanation is supported with appropriate examples from the text. There is some effective use of transitional elements or cohesive devices.	• The essay is organized with a statement of purpose/thesis, a coherent structure, and a logical grouping and progression of ideas. The explanation is supported with specific, well-chosen examples from the text. The use of transitional elements or cohesive devices is effective.

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

An essay that merely restates part or all of the prompt and/or stimuli receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

An essay that receives a NR in content must also receive a NR in language.

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Scoring Criteria: Language				
1	**2**	**3**	**4**	**5**
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response.	**Language usage is sometimes inappropriate to the task and generally inaccurate; the student's use of language requires the reader to make inferences to understand the response.**	**Language usage is appropriate to the task and sometimes accurate; the student's use of language, although limited, generally supports the reader's understanding of the response, with errors that may, at times, impede comprehensibility.**	**Language usage is appropriate to the task and generally accurate; the student's use of language is clear despite some errors that do not affect the reader's understanding of the overall response.**	**Language usage is appropriate to the task, mostly accurate, and varied; the student's use of language is clear and supports the reader's understanding of the response.**
• Vocabulary is insufficient or inappropriate to the task; errors render comprehension difficult.	• Vocabulary may be inappropriate to the task and may impede comprehensibility.	• Vocabulary is appropriate to the task but may limit the student's ability to present some relevant ideas.	• Vocabulary is appropriate to the task.	• Vocabulary is varied and appropriate to the task.
• Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, or word formation are nearly constant and impede comprehensibility.	• Control of grammatical and syntactic structures is weak; errors in verb forms, word order, or word formation are numerous and frequently impede comprehensibility.	• Some control of grammatical and syntactic structures is present and supports basic understanding; errors in the use of verb tenses and moods may, at times, detract from understanding; word order and formation are sometimes accurate.	• General control of grammatical and syntactic structures supports understanding; errors in the use of verb tenses and moods do not detract from overall comprehensibility; word order and formation are generally accurate.	• Control of grammatical and syntactic structures is very good; use of verb tenses and moods as well as word order and formation is mostly accurate.
• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehensibility.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and frequently impede comprehensibility.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate with some errors that do not detract from overall comprehensibility.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate.

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

An essay that merely restates part or all of the prompt and/or stimuli receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

An essay that receives a NR in content must also receive a NR in language.

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Question 4 requires that the response accomplishes several tasks: compare explicitly how the theme of ***el tiempo y el espacio*** is developed in a fragment from **"*Como la vida misma*" by Rosa Montero**, which is on the required course reading list, and a fragment from **"*Hombre de ciudad*" by Roberto Arlt**, which is not on the required course reading list; analyze at least two different literary devices (a minimum of one in each text) that contribute to the development of the theme; include examples from both texts; and be written in the form of an essay.

Scoring Notes: Content		
Below are some of the acceptable ways responses address the different tasks in the prompt. This list is not exhaustive.		
Theme in "*Como la vida misma*": • The narrative voice in the second person underscores the urgency of time and the chaos of an urban space dominated by cars that, paradoxically, impede mobility. • That narrative "you" reveals the desperation and the helplessness in the face of the passage of time in a space that limits the protagonist's movements. • The exclamations and questions underline that desperation and helplessness. • The impossibility of moving forward increases the stress of the protagonist. Time passes quickly, while space remains almost unchanging. • Urban space is overcrowded, but, paradoxically, individuals feel alienated from one another in their proximity. • The narrative "you" reveals the alienation of the protagonist caused by the rush and the stress of the urban environment. • An urban space saturated with competition, aggression, and hostility.	**Literary Devices in "*Como la vida misma*":** • The lack of verbs and the use of short sentences, to signal the urgency that the narrator feels. • The apostrophe, the exclamations, and the insults. • The rhetorical question, to signal a certain uneasiness. • Hyperbole ("*dos cientos mil carros*"), to emphasize the amount of traffic/the suffocating atmosphere. • Repetition: of the current time: ("*Las nueve menos cuarto de la mañana. (…) Las nueve menos trece.*"); of the color red that impedes movement or progress. • Use of the first and second person, which gives more agility to the story: ("*Hoy no llego. Por el espejo ves cómo se acerca un chico …*"). • Colloquial language and profanity that reflects the speaker's emotions. • Stream of consciousness that captures the emotional swings and inner thoughts that the speaker is experiencing. • The descriptive specification or quantification of the exact time ("*la concretación de la hora y distancias"*) and time spent down to the exact minute ("*Las nueve menos trece*;" "*Las nueve menos diez*;" "*Las nueve menos cinco*") as well as of exact distances ("*unos centímetros*;" "*unos metros*"), to highlight the human obsession with deadlines and measuring their actions and progress in relationship to time and space. • Sensorial images ("*el sabor del café"*; "*¡Rojjjjo! ¡Rojo de nuevo!*").	**Comparison—Similarities:** • These texts develop the theme of time and space through narrative voice, rhetorical exclamations and questions, the use of juxtaposition and syntax. • The chaos and oppressive spaces of urban life in the face of the enumeration of elements that represent the slowness of rural life in large spaces. • Both authors employ sensorial language to enable the readers to share the sights, sounds, and feel of their respective surroundings and notions of time. • Both authors reference the competitive nature of urban life.

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Theme in "*Hombre de ciudad*":	**Literary Devices in "*Hombre de ciudad*":**	**Comparison—Differences:**
• In Arlt's text, the juxtaposition between city life and life in the countryside is marked by the enumeration of elements representative of both. • Arlt contrasts the small space available to city dwellers with the image of the freedom that village inhabitants enjoy, living as if they were absolute masters of time and space ("*Uno va por sus calles como si fuera el inquilino de la pequeña ciudad. Solo. Nadie lo empuja"*). • Praise of the humanity and simplicity of rural life.	• Metaphor ("*la cueva de cuatro por cuarto y balconcitos*"), to point out the small space where you live; ("*le deja a uno en los labios el sabor de la vida añeja*"), to establish the relationship between the tranquility of life from the past that continues to the present. • Antithesis, to contrast the differences between city and village life ("*En cambio, estos pueblos*"). • Repetition of "*Se puede*" (*pensar/reír solo*), to accentuate some positive aspects of village life. • Simile ("*como si fuera el inquilino*"). • Parallelism (*"un postigo que se entorna, una mujer que tras de una reja lo mira, un señor gordo que entra a la farmacia, un coche que pasa*"). • Aliteration ("ensordecedoras con el estrépito de los <<claxsons>> y los letreros parlantes"). • Elipsis *("En cambio, estos pueblos ...*"). • Enumeration ("*Nadie lo empuja, no hay círculos de papanatas, ni vigilantes en las esquinas*"). • Sensorial images ("los cafés humosos"; "un pájaro que tiembla"). • In the text by Arlt, use of first person singular and plural for the city, in contrast to the use of the impersonal for the countryside.	• The structure of Arlt's syntax of complex and long sentences, as opposed to Montero's simple and short sentences, underlines a sense of time that advances slowly. • While Montero points out the tension and frustration of the protagonist's experience in the urban environment, Arlt compares the tension and tranquility that the first-person narrator experiences in, respectively, the city and the village. • Montero's text speaks to lack of communication in the closeness of an urban space while Arlt's text signals an acknowledgement of human connection in the seemingly sparse, distant interactions among the people in the village. • The use of the second person in Montero's text.

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Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1 ○ Question 2 ○ Question 3 ○ Question 4 ●

Begin your response to each question at the top of a new page. Do not skip lines.

En ambos textos, "Como la vida misma" de Rosa Montero y "Hombre de Ciudad" de Roberto Arlt, los autores emplean ciertos recursos literarios que desarollan el tema del tiempo y el espacio.

En ~~el primer~~ la primera obra literaria "Como la vida misma" de Rosa Montero nos habla de un protagonista que se encuentra frustrado con el trafico de coches en el que se encuentra y no hay tiempo suficiente para llegar al trabajo, empieza a insultar a los conductores a su alrededor y espera en las luzes de trafico con esperanza de poder llegar a tiempo, Rosa Montero nos desarolla este tema del tiempo y espacio por medio de recursos literarios como lo podria ser el hiperbole, un ejemplo que se puede ver seria "Doscientos mil coches junto al tuyo", por supuesto que no hay ese numero de coches pero es un ejemplo de como es que el protagonista se siente y como es que tiene tan poco espacio para poder maniobrar su coche.

En la segunda obra titulada "Hombre de Ciudad" escrita por Roberto Arlt se nos da una vision diferente a la obra de "Como la vida misma" de Rosa Montero, en esta obra se nos dice como es que el protagonista disfruta el cambio de una vida urbana en una metropolis a una vida de campo en un pequeño pueblo, nos dice las diferencias de la ciudad y el campo y como es que es más agradable vivir sin estar pegado uno al otro

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Question 1 ○ Question 2 ○ Question 3 ○ Question 4 ●

Begin your response to each question at the top of a new page. Do not skip lines.

y desarolla el tema del tiempo y el espacio por medio de una Enumeracion, metaforas y personificacion, Cuando el hombre menciona "luego el silencio, un pájaro que tiembla encima de una rama, una mujer distante que con la cabeza cubierta de un velo negro va hacia la iglesia y todo este conjunto de pequeñisimas cosas," esto nos deja saber como es que hay diferencia entre los dos espacios (la Ciudad y el Campo), la metafora tambien se hace presente cuando dice "Uno va por sus calles como si fuera el inquilino de la pequeña ciudad", esto nos deja ver otra vez como es la diferencia de los espacios.

En conclusion ~~los Obras~~ las dos Obras nos dan puntos de vista diferentes pero concuerdan que el tema del tiempo y el espacio se presenta en nuestra viola cotidiana.

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Question 1 ○ Question 2 ○ Question 3 ○ Question 4 ●

Begin your response to each question at the top of a new page. Do not skip lines.

[redacted] Fragmento 1 escrito por Rosa Montero "como la vida misma" y Fragmento 2 por Roberto Arlt "Hombre de ciudad" son diferentes obras que te ponen a pensar en el tiempo que tenemos en nuestra vida. cuando estas viviendo rapido se te va el tiempo y pierdes tu sentido. un fragmento es del traffico y el otro en una ciudad pero con proposito similar.

En "como la vida misma" Rosa Montero los da la ~~perspectiva~~ perpectiva de una persona que esta en traffico desesperante y ~~tarde~~ a donde quiere llegar. En la linica 20-32 [redacted] vemos que en la mente del conductor es solo llegar primero que su vecino. Se ve que el tiempo para ella es muy importante aunque es lo mismo para su vecino. En el Fragmento 2 El hombre de la ciudad se a acostumbrado a su vida en la ciudad y suzga a los que viven en un pueblo a aunque ellos disfrutan mas de su tiempo

En conclusion el tiempo es relativo a cada persona y deberiamos disfrutar nuestro tiempo lo mucho que podamos.

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Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1 ○ Question 2 ○ Question 3 ○ Question 4 ●

Begin your response to each question at the top of a new page. Do not skip lines.

En los dos fragmentos hay diferencias como tambien iguales Por ejemplo en el fragmento uno la diferencia esque hay frustracion y en el segundo fragmento hay paz, Las diferencia delos fragmentos esque en el Primero hay una Persona que esta frustrada y eso da a entender que esa Persona es nuevo en la Ciudad como por el otro lado en el fragmento 2 hay una Person en paz en la ciudad y eso significa que el tiene mas tiempo en la ciuda Pienso esto Porque en el texto dice "Yo, hombre de ciudad. sujeto que me encuentro Perfectamente cómodo en los cafés".

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Question 4
Text Comparison

Note: Student samples are quoted verbatim and may contain spelling and grammatical errors.

Overview

The Text Comparison is a question that requires students to write a coherent and well-organized essay comparing two thematically related literary texts (or fragments of texts), one on the reading list and one new, not on the required reading list. Students are asked to analyze the effect of the literary devices employed by the authors to develop a particular theme. The analysis should be comparative in nature and should be supported by specific examples from both texts. In this year's exam, the two texts were a fragment from "*Como la vida misma*" (1982) by Rosa Montero (on the required list) and a fragment from "*Hombre de ciudad*" (1933) by Roberto Arlt (not on the list). Students were asked to analyze the effect of literary devices used by both authors to develop the theme of time and space (*el tiempo y el espacio*) and to compare the presentation of the theme in the two selections, including relevant examples from the texts. The students were asked to write their essays in Spanish to demonstrate their proficiency in Presentational Writing in the target language in support of literary analysis.

Sample: 4A
Content Score: 5

The essay compares the theme of time and space (*el tiempo y el espacio*) in "*Como la vida misma*" and "*Hombre de ciudad*" by explaining the impact that the respective physical settings in each work has on the characters, contrasting the impact of the crowded urban environment in the first text with the juxtaposition of the palpable effect of the city versus the rural environment on the narrator in the second text ("*Rosa Montero nos habla de un protagonista que se encuentra frustrado con el trafico de coches en el que se encuentra y no hay tiempo suficiente para lleguar al trabajo*"; "*En la segunda obra … escrita por Roberto Arlt se nos da una vision diferente a la obra … de Rosa Montero, en esta obra se nos dice como es que el protagonista disfruta el cambio de una vida urbana en una metropolis a una vida de campo en un pequeño pueblo*"). The essay explains how at least one literary device in each text contributes to the development of the theme ("*Rosa Montero nos desarolla este tema ... por medio de recursos literarios como lo podria ser el hiperbole, un ejemplo que se puede ver seria 'Doscientos mil coches junto al tuyo'... es un ejemplo de como es que el protagonista se siente y como es que tiene tan poco espacio*"; "*'Hombre de ciudad' escrita por Roberto Arlt ... desarolla el tema ... por medio de una Enumeración ... cuando el hombre menciona 'luego el silencio, un pájaro que tiembla, encima de una rama, una mujer distante ... ,' esto nos deja saber como es que no hay diferencia entre los dos espacios [la ciudad y el campo*]"); in the second text, the response also explains an additional example of the author's use of a comparison, although it misidentifies it as a metaphor ("*la metafora tambien se hace precente cuando dice 'Uno va por sus calles como si fuera el inquilino de la pequeña ciudad', esto nos deja ver otra vez como es la diferencia de los espacios*"). The essay is organized with a statement of purpose/thesis ("*En ambos textos ... los autores emplean ciertos recursos literarios que desarollan el tema del tiempo y el espacio.*"), a coherent structure ("*En la primera obra literaria*"; "*En la segunda obra*") and a logical grouping and progression of ideas, explaining the theme in the first work, followed by an explanation of the theme in the second work and a clear conclusion ("*En conclusion las dos obras nos dan puntos de vista distintos pero concuerdan que el tema del tiempo y el espacio se*

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Question 4 (continued)

precenta en nuestra vida cotidiana."). The explanation of the theme is supported with specific, well-chosen examples from the texts ("*un protagonista que ... empieza a insultar a los conductores a su alrededor y espera en las luzes de trafico con esperanza de poder lleguar a tiempo*"; "*el protagonista ... nos dice las diferencias de la ciudad y el campo y como es que es más agradable vivir sin estar pegado uno al otro"*). The use of transitional elements or cohesive devices is effective ("*esto nos deja ver otra vez como es la diferencia de los espacios*").

Language Score: 5

The vocabulary is varied and appropriate to the task ("*se encuentra frustrado*"; "*hiperbole*"; "*una vida urbana en una metropolis*"; "*Enumeracion, metaforas y personificacion*"). The control of grammatical and syntactic structures is very good ("*empieza a insultar a los conductores a su alrededor*"; "*con esperanza de poder lleguar a tiempo*"; "*y como es que tiene tan poco espacio para poder maneobrar su coche"*; "*es más agradable vivir sin estar pegado uno al otro*"); use of verb tenses and moods as well as word order and formation is mostly accurate ("*se encuentra frustrado con el trafico de coches en el que se encuentra*"; "*como lo podria ser el hiperbole*"; "*nos dan puntos de vista distintos pero concuerdan*"). Writing conventions such as spelling, punctuation and paragraphing are mostly accurate, despite a few misspelled words ("*desarollan*"; "*luzes*"; "*maneobrar*"; "*desarolla*"; "*precente*"; "*precenta*") and missing accent marks ("*trafico*"; "*podria*"; "*hiperbole*"; "*seria*"; "*numero*"; "*ejemplo de como es que*"; "*vision*"; "*metropolis*"; "*Enumeracion*"; "*metaforas*"; "*personificacion*"; "*conclusion*").

Sample: 4B
Content Score: 3

The essay discusses the theme of *el tiempo y el espacio* in both texts, "*Como la vida misma*" by Rosa Montero and "*Hombre de ciudad*" by Roberto Arlt ("*Fragmento 1 escrito por Rosa Montero 'como la vida misma' y Fragmento 2 por Roberto Arlt 'Hombre de ciudad' son differentes obras que te ponen a pensar en el tiempo que tenemos en nuestra vida.*"); however, the comparison is minimal ("*En conclusion el tiempo es relativo a cada persona y deberiamos disfrutar nuestro tiempo lo mucho que podamos.*"). The essay discusses one literary device, specifically a structural feature ("*la perspectiva*") in "*Como la vida misma*," and attempts to discuss its relevance to the theme ("*En 'como la vida misma' Rosa Montero los da la perspectiva de una persona que esta en traffico desesperante y tarde a donde quiere llegar.*"). Although the essay does not explicitly mention perspective as a literary device in its explanation of evidence from Fragment 2, readers can surmise that the essay is continuing this discussion and attempting to relate this device to the theme ("*En el Fragmento 2 El hombre de la ciudad se a acostumbrado a su vida en la ciudad y juzga a los que viven en un pueblo a aunque ellos disfrutan mas de su tiempo*"). The essay discusses main points ("*Cuando estas viviendo rapido se te va el tiempo y pierdes tu sentido. un fragmento es del traffico y el otro en una ciudad pero con propósito similar.*") and supports observations with examples; however, the examples are not always clear and relevant ("*En la liniea 20–32 vemos que en la mente del conductor es solo llegar primero que su vecino.*"; "*En el Fragmento 2 El hombre de la ciudad se a acostumbrado a su vida en la ciudad y juzga a los que viven en un pueblo a aunque ellos disfrutan mas de su tiempo.*"). Repetitive statements weaken the overall quality of the essay ("*ellos disfrutan mas de su tiempo ... deberiamos disfrutar nuestro tiempo*"). There is only one transitional element ("*En conclusion*") at the start of the last sentence of the essay, in which the student reiterates a connection between the relative

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Question 4 (continued)

experience of time—a vague reference to perspective—and the possibilities for enjoying life, with no clear mention of *el tiempo y el espacio* or to the literary devices used to develop the theme ("*En conclusion el tiempo es relativo a cada persona y deberiamos disfrutar nuestro tiempo lo mucho que podamos.*"). Had the essay discussed more explicitly one literary device in each text and compared the theme in both texts using relevant evidence, it would have earned a higher score.

Language Score: 4

Language usage is appropriate to the task and generally accurate ("*el tiempo es relativo a cada persona y deberiamos disfrutar nuestro tiempo lo mucho que podamos.*"); the student's use of language is clear despite some errors that do not affect the reader's understanding of the overall response ("*son differentes obras*"; "*Rosa Montero los da la perspectiva*"). Vocabulary is appropriate to the task ("*lo mucho que podamos.*"). General control of grammatical and syntactic structures supports understanding ("*y juzga a los que viven en el pueblo*"). There is an error in a verb, but it does not detract from understanding ("*a acostumbrado*"); word order and formation are generally accurate ("*te ponen a pensar en el tiempo que tenemos en nuestra vida.*"). Writing conventions are generally accurate ("*aunque es lo mismo para su vecino.*") with some errors in spelling ("*differentes*"; "*traffico*"; "*liniea*"), accent marks ("*estas*"; "*rapido*"; "*mas*"; "*deberiamos*"), capitalization ("*'como la vida misma' y Fragmento 2*"; "*sentido. un fragmento*"; "*En el Fragmento 2 El hombre*"), and punctuation ("*En conclusion el tiempo*") that do not detract from overall comprehensibility.

Sample 4C
Content Score: 2

The essay discusses the theme of *el tiempo y el espacio* in one text, but paraphrasing predominates. The essay minimally addresses the theme in both texts ("*en el fragmento uno la diferencia es que hay frustracion y en el segundo fragmento hay paz.*"). The comparison between texts inversely correlates to the amount of time that each protagonist has spent in the city with the degree of frustration each one feels ("*Las diferencias de los fragmentos es que en el Primero hay una Persona que esta frustrada y eso da a entender que esa Persona es nueva en la ciudad como por el otro lado en el fragmento 2 hay una Person en Paz en la ciudad y eso significa que el tiene mas tiempo en la ciuda*"). The essay does not identify any literary devices. Notwithstanding a brief introductory sentence ("*En los fragmentos hay diferencias como tambien iguales*") and some transitional and cohesive devices ("*Por ejemplo*"; "*por el otro lado*"; "*Pienso esto porque*"), the essay lacks organization and relevant examples. The essay consists almost entirely of paraphrasing ("*hay una Persona que esta frustrada*"; "*hay una Person en Paz*"), with the exception of a quote from the text that concludes the single paragraph ("*Pienso esto Porque en el texto dice 'Yo, hombre de ciudad. sujeto que me encuentro Perfectamente cómodo en los cafés*'."). Had the essay elaborated on the argument regarding the correlation between space and time, further compared how the protagonists feel while in the city, and supported ideas with relevant examples, it would have earned a higher score.

Language Score: 3

Language usage is appropriate to the task and sometimes accurate; the use of language, although limited, generally supports the reader's understanding of the response, with errors that at times

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Question 4 (continued)

impede comprehensibility. Vocabulary is appropriate to the task ("*frustracion*"; "*paz*") but limits the student's ability to present some relevant ideas ("*hay diferencias como tambien iguales*"). Some control of grammatical and syntactic structures is present ("*esa persona es nueva*") and supports basic understanding ("*hay diferencias como tambien hay iguales*"; "*y en el segundo fragmento hay paz*"*)*; word order and formation are sometimes accurate ("*Pienso esto Porque en el texto dice*"). Writing conventions such as spelling ("*mas tiempo en la ciuda*"; "*una Person*") and accent marks ("*tambien*"; "*frustracion*"; "*esta frustrada*") are sometimes accurate; errors do not detract from overall understanding.

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